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Beethoven Symphony, Mozart's "Turkish March," Nicolai's overture to "Merry Wives of Windsor," and fantasia on Wagner's "Tannhauser," and was so well performed as to call out enthusiastic commendation from all. With the selection of Nicolai's overture many were not so well pleased.

Mme. Johannsen won golden opinions by her admirable school and smooth vocalization, exhibited in a selection from "Wm. Tell," a lullaby given in answer to its rapturous encore, and Schubert's charming "Serenade." Her voice was not in such admirable condition as at the Rullman concert, yet sufficiently under control to make her execution free, true, gracious, and remarkably acceptable to her public.

Mr. Letsch has previously, in concert exhibition, developed extraordinary virtuoso talent in executing difficulties upon a trombone, but his agility in this concert surpassed all preceding developments of his control over that rather elephantine instrument, which in Paris needed six independent valves, contrived by Sax, to make brilliant play upon it. He affects the tremolo effect too much, barring that, he may challenge competition here or elsewhere in trombone execution.

Mr. Heind's flute solo was a brilliant show of execution in variations, but he treated his theme inartistically, and his tone lacked mellowness and body, while his double tonguing betrayed too much spasmodic effort.

Mr. Arthur Matthison, of whom report spoke very warmly, was suffering from a sickness which attacked him on his first arrival in this country, consequently he did not do himself justice in any way, although his efforts were warmly received, and he won an encore for his first song. We hope to hear him when he has fully recovered his powers.

Mr. Colby's excellent accompaniments were in this concert marred by one blemish—not his own, however,—in a square piano forte slightly tuned down to accommodate the flute, as no strength or body of tone could be given to accompaniment, on such an instrument.

SACRED CONCERT AT THE OLYMPIC THEATRE.

The second concert given by Mr. Grover at his theatre on Sunday evening had a fair audience. That house is not remarkable for musical adaptation, but the effect of Mr. Neuendorf's excellent orchestral performances might be much improved by placing the musicians in front of the stage. Now their notes are scattered and lessened in force by position far back of the foot lights.

Mr. Grover secured a most competent conductor when he engaged Mr. Neuendorf, who, very youthful, is remarkably accomplished in that all important department of musical performance. He bounded into fame at Grover's German Opera last spring in the late

Academy of Music, and not a few were puzzled to account for the great ability he displayed there, in directing grand vocal and orchestral combinations, until they learned that Carl Anschutz had instructed him. At the Olympic Sacred Concerts he maintains that public confidence he then fully received, and has, we learn, upon Mr. Anschutz's recommendation, the conductorship in the grand Ristori performances at le Theatre Francais. With the material check to public estimation, interposed by the placing of his orchestra at the Olympic, there is, of course, less opportunity to bring out the nice effects and strong points of the works selected for their execution, but a general public would accept the orchestral part of the programme without demur.

Mesdames Rotter and Frederici and Messrs. Himmer and Weinlich filled up the spaces between the grand orchestra's performance in a satisfactory manner. All of them need the excitement of grand opera to develop their best traits in song, and lacking that stimulant, they treat music confided to their interpretation too coldly. The skeleton notes are given, but not the fitting color and warmth that should clothe them.

DRAMATIC.

NIBLO'S GARDEN.—The absorbing theatrical sensation, preceding Ristori's advent, was found in Barras's "Black Crook," produced by Mr. Wheatley at his elegant theatre, on Wednesday, September 12th, before a crowded audience of critical dilettanti, and every night since performed to similar masses of sensation lovers.

Its first performance, like most other spectacular pieces, which require intricate machinery to operate them successfully, ran on to 1½ A. M., but judicious pruning and skillful appliance of means to ends, brought the *finale* on Monday last not much beyond 11 P. M. The plot and literature of "Black Crook" are decidedly composite, its movement and general action revealing suggestions from "Der Freischutz," "Faust," and other similar works of *diablerie*, while its dialogue wears a very patchy, inelegant, and repulsive aspect.

The unquestioned success of this grand spectacular drama arises from the marked interest for the public ear which beautiful conceptions and really admirable treatment of them on canvass, or with trick devices, fine groupings, and grand tableaux, invariably excite with our public.

Its first scene propitiates all vision with its admirable presentation of natural beauty; the fifth augments visibly, that favorable impression. The fourth scene of act second is a revelation of refined art, wrought gracefully out in a set, which for combination of good effects rarely can be equalled upon our stage. All harmonizes and blends perfectly to realize an exquisite taste and fancy in device. The great scene of the third act is another brilliant instance of refined art, worked into effective presentation of a situation needful to the plot and movement of a weird drama. The closing scene realized in beauty, skillful adap-

tation to stage effect, and combination of ethereal with earthly loveliness, all those preparatory laudations which had followed it from London.

The scenes we have named are sufficient in their presentation to secure a success for any piece, and the enthusiastic demands for another glimpse at the finale sets, conclusively prove the intense public favor which awaits their exhibition. Beside these admirable combinations for scenic effect, the truly grand ballet corps, headed by Sangalli, Bonfanti, and Righl, is so far in advance of such demonstrations in New York, that pleasurable excitement emanates from their combination with exquisitely beautiful scenery in such extraordinary amount as to make success for the "Black Crook" a positive certainty.

In connection with the interlude and ballet music, we have to remark that much of it falls below its aim, neither amusing the waiting audience or putting the dancers in their best light before them. Mr. Baker usually arranges interesting music, and for accompaniment to dancing contrives efficient harmony, but we cannot accept his offerings here as equal to his own reputation, or the exigencies of each situation for the ballet. There is some excuse for such inadequacy in that to be found in the inadequate orchestra which interprets his ideas, yet with that allowance he falls short of the brilliant opportunity afforded. The "Pas des Sabots," "Pas des Fleurs," "Pas des Nudes," "Pas des Demons," "Pas Espanol," and "Dance des Amazons," develop in brilliant and generally satisfactory exhibition the capabilities of Jarrett and Palmer's great ballet troupe, the latter captivating the public eye more intensely than any other by his novel and effective working under Costa's personal supervision.

Opinions and fancies differ widely in respect to Messrs. Jarrett and Palmer's three principal danseuses, who are styled "Premier Danseurs Absolutes," the popular ideal being Sangalli, while those who judge by artistic rules prefer either Bonfanti, that fairy executant, or Righl, as more thoroughly accomplished in their art. While assenting to hearty praise of all three in concerted ballet movement, we consider Bonfanti to be the very impersonation of grace, lightness, and truth in rapid execution, where she approaches Fanny Elser more nearly than any celebrity in dance we have witnessed, since that peerless danseuse set this country in a blaze of enthusiastic rapture, by her wonderful combination of all the great qualifications for a Premier Danseur Absolu.

The "Black Crook," now that its playing time has been substantially brought within three hours, will undoubtedly run successfully for months to come, and may surpass "Rosedale" both in number of performances and contributions to its manager's treasury. Mr. Wheatley has deserved success, by putting a brilliant spectacle on his stage with all requisite accessories; so the rush to see it and the great accessions to his bank account which follow each night of the "Black Crook," will be graciously viewed by that public he worked hard to propitiate.

NEW YORK THEATRE.—On Monday evening last, Messrs. Smith and Baker produced the popular fairy extravaganza, "The Beauty and the Beast," prefaced with a lively one scene farce, "A Regular Fix," in which Mr. Rankin displayed